

The Coming Handwriting for Schools

**Specific in Every Detail—Correct
for all Time**

Establishes
Geometrically Standard Letters
Correct Position at the Desk
Correct Holding the Pen
The Naturally Correct Movement
Systematic Movement Exercises
Uniformity for all Schools

CHAS. T. LUTHY, Peoria, Illinois

ANNOUNCEMENT TO THE PUBLIC.

The author has been an accountant, attorney, a jobber and a life-long student, and has given up his profession and his business career, and has made a twenty years' original investigation of "The Human Speech Sounds," "Roman Script," "The Simplification of English Spelling," and "The Universal Alphabet."

The human speech sounds have been studied for over 2000 years; 500 million Europeans write in Roman script and it has been taught in their schools for centuries; scientists, educators and great learned societies have tried for over a generation to simplify the spelling and to devise a universal alphabet;—and what are the present states of these elementary educational subjects?

Five English dictionaries give from 49 to 99, and A. J. Ellis, the great English phonetician, gives 273, different sounds in the English language. Schools teach a writing (form) that has a mean directionality (slant) that is five degrees nearer horizontal than vertical; that compels the writer to write and the reader to read 33 per cent superfluous length of lines, that does not fit but injures the sight; and that does not correspond with correct movement; and, inversely, the movement taught is not adapted for handwriting. And as the underlying principles of the simplification of the spelling and of the universal alphabet have not heretofore been investigated all the solutions of these two problems, advanced to date, have simply been undigested absurdities.

As this is the age of *intensive* discoveries, the solutions of the problems could be expected; but, as such things cannot be worked out at committee meetings and champagne dinners, some one had to devote the *necessary time* to their investigation

[Continued on Last Inside Cover]

The Coming Handwriting for Schools

Specific in Every Detail—Correct for
all Time

*To Superintendents, Teachers and
School Authorities:*

A City Superintendent writes: "We are turning to something that will increase our efficiency in writing and will welcome anything that will do it. I have not been satisfied in our past efforts. The children have not taken out into their lives all the results that they should have in writing, when the great efforts are taken into consideration. Something must be at fault. It must be our teachers or our methods. Our teachers work faithfully and are seeking all the aid possible. Then it must be our methods."

What is wrong in the present *method*. Position, holding the pen, movement, and form are *all* wrong. Why? Because all the great teachers of writing have been pen-artists, not analysts, so that handwriting has not heretofore been reduced to an intelligent system of principles, and the schools could not, therefore, teach it correctly, up to this time. But the subject has now been scientifically analyzed.

Handwriting—form and execution—is a delicate and complicated matter. The Roman script letters have evolved in the process of nature as visual, movemental and geometric forms, and involve the aesthetics of lines and surfaces. But their vary-

ing dimensions; their directionality; their lineal dextral progression; their symmetry and grace; and their lines curved and straight—all reduce to an intelligent system of principles.

Consider execution—position, holding the pen, and movement. As the small letters contain 26, *downslant* lines—straight lines running uniformly in the same direction,—to write with facility requires a movement that has in it an element of fixedness—a straightedge, as it were—in *that direction*, so as to enable one easily to make such lines. But in the muscle movement, now taught, the arm is rolled on the muscle as on a ball, so that such movement is not adapted to make straight lines running uniformly in the same direction any more than a ball is adapted for a straightedge or a ruler. Further, the letters and figures are small and contain minute loops and turns that require precision, and agility; not the clumsiness of the rolling of the arm upon the muscle. Is a sledgehammer adapted to drive carpet tacks?

The hand holds the pen, and the second finger carries it. As the two nibs of the pen must press equally on the paper, the top of the hand tilts to the right so as to bring the pen and holder into a vertical plane. That throws the action of the second finger on a $22\frac{1}{2}$ degree *slant* which is the correct downslant and is *alike in all persons*. Therefore, if position and holding the pen are correct, as the second finger has no side motion, its unilinear action, because its course is exactly on line with the downslant, *compels* one to make such lines straight and uniformly in that direction. The finger movement because of its rapidity and precision, and because of such fixedness of direction of its downstroke in *all persons* is, therefore, the movement that, *by nature*, is especially adapted for handwriting.

Position and holding the pen are not arbitrary—every detail is a link in the chain. A bookkeeper cannot turn his ledger and journal catty-cornered on the desk; he cannot write forward, away from him. The line of writing must run to the right, parallel with the nearer line of the desk, and must be on a horizontal level. The body must, therefore, turn to the right far enough to bring the forearm at right angles to the horizontal line of writing. That brings the writer's line of sight on line with the downslant.

The second finger carries the pen, and the thumb and first finger keep the holder in position over against the second finger. To give the action its proper range, the fingers, normally, must be extended midway between their greatest extension and their greatest retraction, and the penholder must be held very loosely. Writing in a retracted position continually, and "pinching" the holder cause writer's cramp. The joints of the thumb and first finger must be perfectly supplé so as not to interfere with the free, easy, forward-and-back action of the second finger.

Although the process of writing, as a whole, is very complicated, its different details are simple enough if they are clearly and specifically explained, *one by one*. But it is not enough for the scholar to *understand* the process—he must *do* it. And the process can not be learned all at once; position, holding the pen and movement must be learned successively, and their details one by one. Further, as it is impracticable for the teacher to go through all this with each scholar separately, the whole school must be drilled in unison.

The teacher must explain *and exemplify* every detail of position to the school several times for several days; and every scholar must then and there *do* such act. Then the teacher drills the school in unison, *in military order*, as on the Move-

ment Cards, viz.: *Stand up. Right arm at side. Forearm horizontal. Hand front. Sit at desk. Turn to right. Arm on desk.* This must be repeated several times daily until the scholars *automatically* assume the correct position. Then the school must likewise be drilled so to hold the stylus. These learned, the school begins movement practice.

It is absurd to expect awkward, clumsy hands and fingers by a little scribbling, desultory practice, and writing in copy books, to acquire *the habit* of correct movement. The exercises must systematically *develop* the habit and must be continued daily, long enough to *confirm* it. The finger movement is a combination of the action of the finger and the action of the wrist. The *course* of the finger action, as has been stated, is exactly in the direction of the downslant, and such a line is therefore, the correct practice. The course of the wrist action is a lateral curve so that such a curved line is its correct practice. But instead of making such lines *offhand* and letting irregularities in the actions develop, lines that are *directionally* correct must be slowly and carefully *traced* so as to smooth out the actions. And the tracing must be done with a *stylus*, with no penpoint to abstract the scholar's attention. Movement Card exercises 1 and 2 develop the two actions separately; 3 to 12 combine the two actions generally; and 13 to 24 combine them as they occur in the various groups of letters. The 24 exercises should be traced slowly, for say 30 minutes daily, by the whole school in unison. In time, the 24 may be traced 50 times in 30 minutes. Such systematic and quantitative practice develops and confirms the habit.

The system consists of 12 Movement Cards suitable for all the grades, 10 Copy Books, and a manual on Form and Execution that treats the

whole subject fully and that is indispensable to the teacher. As these discoveries will place the teaching of handwriting *for all time* upon the same scientific basis as arithmetic, the system should be in every school throughout the country. But the approach is full of difficulties.

The United States needs a *National Education System*. The elementary studies and textbooks in the schools throughout the country should be uniform so that when scholars and teachers move from place to place, the scholars can go right on, the teachers fit in, and the schools not be hindered. But the systems are not even uniform within the states; for many, like New York, Pennsylvania, Illinois, etc., leave the adoption of textbooks to each precinct, and Iowa to the *electors* of the precinct. A State Textbook Commission composed of members chosen because of their eminent fitness for the position should select and periodically adopt the textbooks for the whole state.

To get books into its schools, Texas requires a cash deposit of \$1,500 to \$2,500, then a minimum bond of \$20,000; Kentucky exacts a filing fee of \$5 for each different book and a bond of \$10,000 to \$50,000; Missouri a filing fee of \$10 and a bond up to \$10,000; Iowa requires a donation *to each precinct* of one copy of each book offered it; etc., etc.

As the author employs no traveling salesmen nor solicitors but puts the matter up to the school authorities squarely upon its merits *by mail*, if they want their schools to have the benefit of the discoveries they must pave the way to get the works into their schools.

Peoria, Ill.

CHAS. T. LUTHY.

LUTHY'S SCIENTIFIC HANDWRITING

The World's Standard for Schools
Specific in Every Detail—Correct for All Time.

TESTIMONIALS

From Horace G. Healey, Editor Penman's Art Journal, long the leading authority on penmanship but whose publication has been discontinued:—

"Mr. Chas. T. Luthy has analyzed the art of handwriting according to movemental, visual and geometric principles. As the letters are made by hand they are movemental, as they are perceived by the sight they are visual and as they are regular forms they are geometric; but what these principles are and how they apply he seems to be the first to discover."

"As the circle and square have evolved as simple geometric forms, so he shows that the basic parts of the letters have evolved as movemental, visual and geometric composites, or chirographic forms, and, as such, must endure as long as man writes. He has reduced the letters to exact geometric forms and execution to correspond. He explains and defines every letter, every part and every line, together with movement, position and how to hold the pen, intelligently and specifically, so that every teacher and every scholar can understand them and all can learn them naturally and alike. The work is a revelation and must give to the world the correct handwriting for all time."

From the late Dr. A. S. Draper, President, University of Illinois, and afterwards Commissioner of Education of the State of New York:—

"I have examined with constantly growing interest, your work upon the Roman Script letters. The labor which you have put into this work is evidently prodigious, and is characterized by a thorough knowledge of principles. You have reduced all of the letters of the alphabet to script forms in exact compliance with geometric principles. I have never known this to be attempted before, but you have evidently done it with completeness. In other words, you seem to have reduced penmanship to an exact science and raised it to the plane of intelligent study. In doing all this I cannot but feel that you have rendered a great service to education, and I trust that your work will be widely extended."

From an Ex-President of the National Education Association, and at one time a teacher of penmanship:—

"After seven years of careful investigation, Mr. Chas. T. Luthy has analyzed the Roman script letters in conformity with movemental, visual, and geometric principles. He has reduced the art of penmanship to a science, established its basic principles, and elevated the method of acquiring it to the dignity of an intelligent study. The work during these seven years has been one of original investigation and the results are wonderful. Henceforth this work must be the authority in writing as the dictionary is for spelling."

From Geo. U. Rose, Jr., Chief of Engraving Division, Bureau of Engraving:—

“The work shows that its author has discovered new scientific principles of handwriting. These principles apply whether the writing is slant vertical, or backhand.

“The work reduces each of the fifty-two letters, capital and small, to a geometric form, resolves such forms into their basic parts, or lines, and reduces the lines to an intelligent system of principles.

“In the investigation of execution, the work resolves the composite movements into their component factors, the actions of the fingers, hand, arm, etc., it traces the cause for the slant to a natural unilinear action, that is alike in all persons, and thereby establishes the natural slant or direction for handwriting. The work then formulates movemental exercises that correspond, in direction and form, with those described by the naturally correct actions and with the basic parts of the letters. Consistent practice on such exercises should therefore confirm correct movement into a life-habit.

“This work explains and defines every letter, every part, and every line, together with position, how to hold the pen, and movement, specifically and intelligently, so that the promulgation of the work will enable schools to teach handwriting correctly and universally alike.”

as the author was used to hard problems the investigation suited him and he made it. The results are set forth in four pamphlets—one on each subject.

The author believes that a survey of the situation will show: (1) that in the whole field of elementary education, only three things compare with either of the four solutions, viz., the ten-fold ratio of numbers—discovered in primitive times,—the introduction of letters and the introduction of Arabic figures; and (2) that the promulgation of the works will enable schools all over the world to reach reading, writing, spelling and pronunciation to a possible present perfection of 75 to 90 per cent, instead of 20 to 40 per cent as now. The author, therefore, submits the simultaneous solutions of the four problems, as the greatest single contribution to the cause of elementary education in the history of the world.

As the author has devoted twenty years of the best part of his life to the work, he hopes that its benefits to mankind may be commensurate with his personal sacrifice.

The Luthy Educational Publications.

Scientific Handwriting:

The Set of 12 Movement Cards...	\$.75
The Series of 10 Copy Books.....	1.50
The Manual on Form and Execution	3.00
The Human Speech Sounds.....	2.00
The Universal Alphabet.....	2.00

*Sent postage paid anywhere in United States
and British Isles on receipt of price.*

Quantity price list to Schools, to Cities,
Counties and States, and to Dealers
sent on application

“Scientific Handwriting”
“The Human Speech Sounds”
“The Universal Alphabet,” and
“The Simplification of English Spelling”

The result of twenty years’
original investigation.

“This must revolutionize the teaching of reading
writing, spelling and of the speech sounds.”

(The late J. M. Greenwood, Sup’t of the Kansas
City Schools.)

The Pamphlet on either of the above four sub-
jects, the pamphlet “After the War—What?” or
this pamphlet, will be mailed on application.